Re Joyce

An exhibition
celebrating
the hundredth
anniversary
of the birth of
James Joyce

Thomas Fisher Rare Book Library,
January - February 1982

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At the Thomas Fisher Rare Book Library
University of Toronto Library

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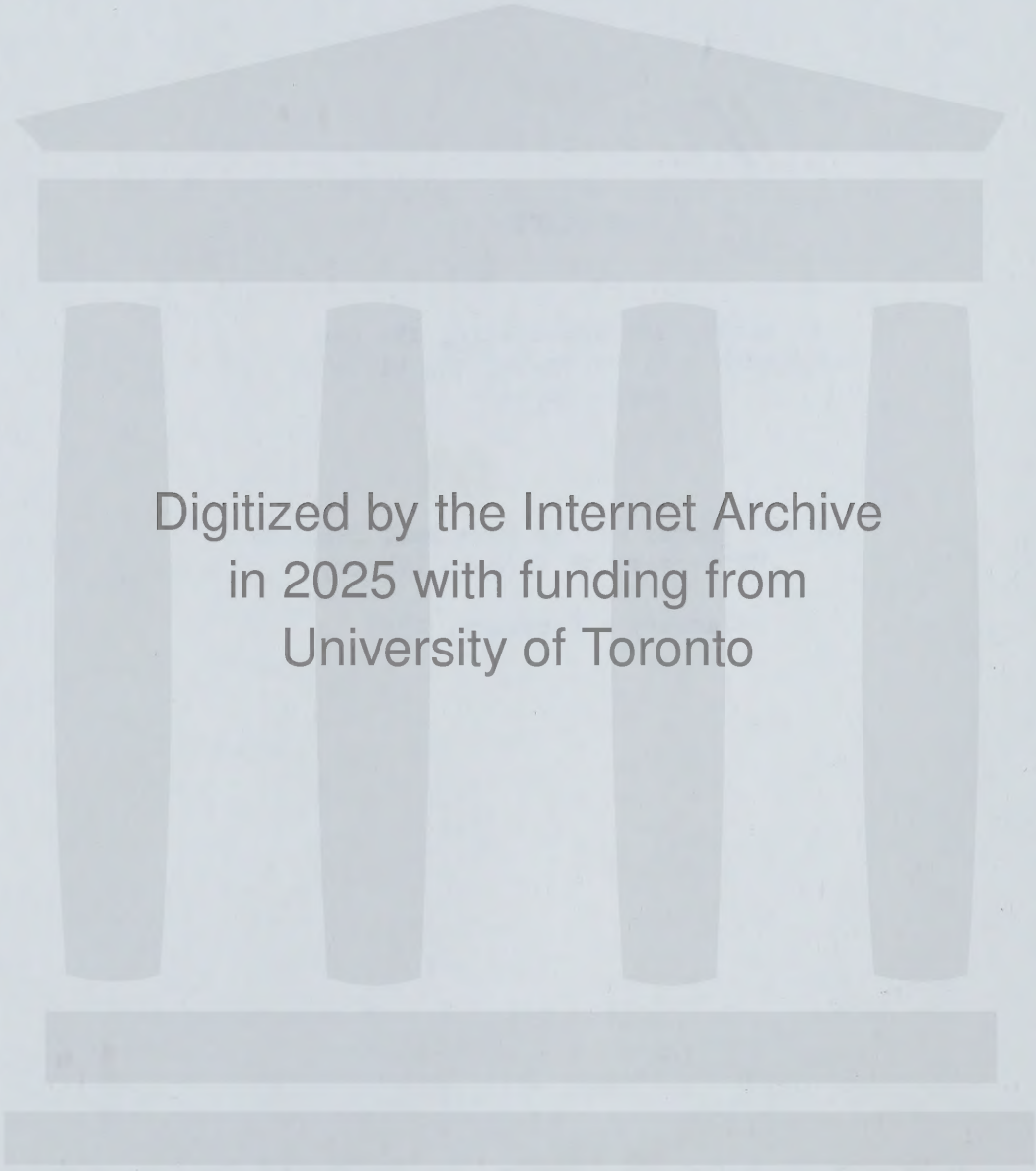
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INTRODUCTION

One of the pleasures associated with celebrating James Joyce's one hundredth birthday is the undoubted satisfaction that such a celebration would have given Joyce. Indeed to him it would have been unthinkable not to have had it marked. The solemnisation of dates came naturally to him, with birthdays ranking as the most important. His own birthday was celebrated with due ceremony, including a wonderful ritualistic dance which he performed wearing an ancestral brocade waistcoat, to the applause of admiring friends and relatives.

What are we celebrating besides a birthday? What did this man accomplish during his 59 years that merits an anniversary celebration? A cursory glance reveals a meagre list of writings: a handful of slight poems; a book of short stories, some of which are very fine, but by present standards not startling; an autobiographical novel, one of the many which proliferate in this century; a play which failed; a large novel which was well-nigh unintelligible at the time of publication; and a last vast compendium published in 1939, two years before his death, still unintelligible to most of us to-day.

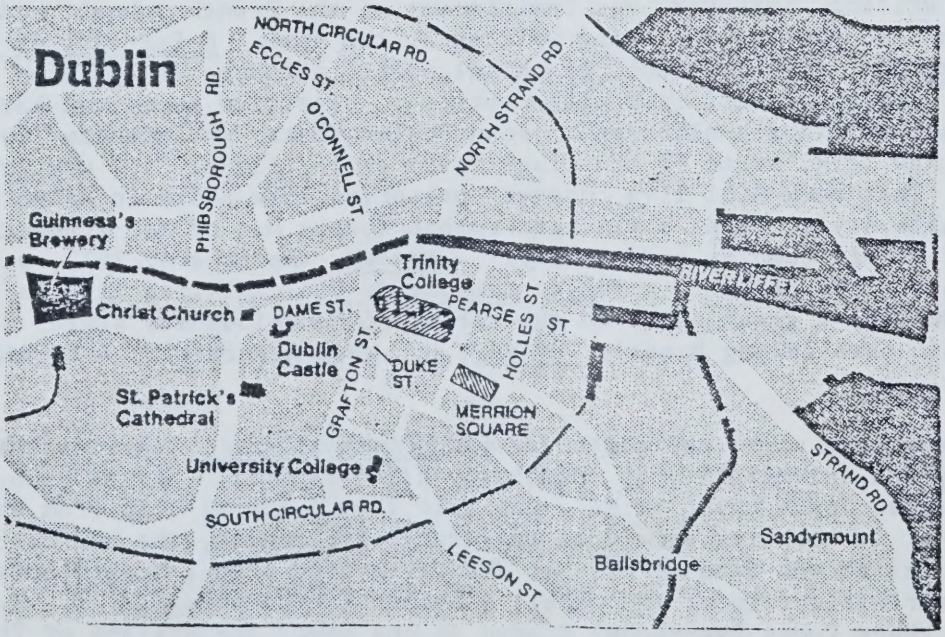
A placing of these writings in their original context, however, reveals how great his achievement really was. The book of short stories, for instance, Dubliners, finished in 1904, could not be published until 1914 because it was so avant garde. What seems common-place to-day - the naming of actual shops and pubs, disrespectful references to the royal family - was shocking in 1904. The style of writing, moreover, was reminiscent of the French school, and bore no resemblance to the English being written at the time. A Portrait of the Artist as a Young Man, Joyce's autobiographical novel, although it appeared at a time when the public was surfeited with stories of sensitive young men baring their souls, was startlingly different. John Butler Yeats, an Irishman living in exile in New York, wrote of the other Irish exile, Joyce: "... what a style he has! ... That book will live forever, preserved like a fly in amber by its incomparable style - that style born spontaneously out of the strength and intensity of his complex personality." Ulysses, the book of 1922, was various things to various people: a vulgar tranche de vie depicting life in turn-of-the-century Dublin; a great novel in the stream of consciousness style; a brilliant modern epic paralleling Homer's Odyssey; or, more accurately, a combination of all three.

Joyce's last work, the controversial Finnegans Wake, carries this complexity and universality of theme many steps farther. Worked upon for 17 years, it was, Joyce said, "like a mountain that I tunnel into from every direction". It took its name from the story of Finnegan, the hod carrier of the Irish ballad who dies at his job and is revived when a noggin of whiskey is spilled over his coffin at the wake. A Dublin inn-keeper, H.C. E., H.C. Earwicker (Here Comes Everybody) dreams in one night the history of Ireland and the entire world, with mankind rising and falling and rising again, in a perpetual cycle. The language is a perplexing mixture of puns and linguistic complexities. The layers of meaning have alternately frustrated and delighted the common reader and challenged the scholar for over 40 years.

The man who accomplished these feats escaped from a family background of hopeless disorder and poverty and lived in self-imposed exile from the age of 22, fighting against the gradual loss of eyesight, and the strain of supporting his wife and children. Somehow, with the help of generous friends, he triumphed. He produced four of this century's most original literary works of art, three of them eminently readable, and a fourth which may, with the luck of the Irish, well prove to be the favourite reading of the 21st century.

Rachel Grover
Thomas Fisher Rare Book Library

Cover designed by
Thomas Reid



CASE I

THE AUTHOR AS A YOUNG MAN

James Joyce was born in Dublin on February 2, 1882. His father, John Joyce, known to thousands to-day as the witty, irrepressible, irresponsible Simon Dedalus of his son's books, began his married life owning the last bit of the family property in Cork, and holding a job in the Customs in Dublin. James, the eldest of ten children, was probably the only member of the family to remember this very brief period of relative stability. In 1888 he was sent to Clongowes Wood College in County Kildare, a Jesuit preparatory school, but in less than three years he was removed because of his father's lack of funds. A few months later, he and his brother Stanislaus were sent to the Jesuit-run Belvedere College, Dublin, where they had free tuition. Joyce was to be taught by the Jesuits until he graduated from University College, Dublin, and their teachings never left him, despite his loss of faith and break with the church while at Belvedere. As Buck Mulligan says to Stephen in Ulysses, "You have the cursed jesuit strain in you, only it's injected the wrong way".

Joyce proved to be a brilliant student at Belvedere College, winning numerous prizes. Significantly he excelled in English composition. He enrolled at University College, Dublin, in 1898, where he was less attentive to his studies, but read widely and wrote brilliant papers. His first publication, Ibsen's New Drama, appeared in the Fortnightly Review in 1900, bringing him 10 guineas. This caused a ripple of excitement among his friends, and especially among his family where financial problems had reached crisis proportions.

He showed his independent turn of mind in 1899 by refusing to sign a protest circulating at his College against W.B. Yeats' play, Countess Cathleen. Nevertheless, in 1901 he wrote an attack on the narrow provincialism of the Irish Literary Theatre, entitled The Day of Rabblement. His college magazine refused to publish it, and he and a friend, Francis Skeffington, who had also had an article rejected, published the two items in a pamphlet. Joyce, by this time having immersed himself in the works of Ibsen, Flaubert, Hauptmann and other European authors, and having had attention paid to his review of Ibsen's plays by Ibsen himself, began to feel himself part of the European stream of writing, and out of sympathy with the Irish literary revival. This attitude was to assume paramount importance in his life, as his feeling of rebellion against his home and religion mounted. After graduating in 1902 with a degree in modern languages, he departed for Paris to study medicine. Despite his reservations about the establishment Irish writers of the day, he was glad to accept help from Yeats and Lady Gregory who provided useful contacts for him. He managed to live in Paris for a few months by writing book reviews before being recalled to Dublin by his mother's fatal illness.

1904 was the year which set him on the course which he was to follow to the end of his life. Several of his short stories, early versions of his Dubliner stories, were published by George Russell (AE) in the Irish Homestead, and some of his poems, later to appear in Chamber Music, were accepted by magazines. Stephen Hero, an autobiographical novel, the basis of A Portrait of the Artist as a Young Man, was begun. Both titles were suggested by his

brother, Stanislaus, the only member of his family who understood his artistic strivings. In June, 1904, Joyce met his future wife, Nora Barnacle, and in the autumn the pair eloped to Paris and eventually to Trieste. John Joyce who disapproved of the elopement remarked that, with a name like that, Nora would stick to his son, a prophecy which proved to be accurate.

Stephen Hero belongs to this period, although it was not published until 1944, three years after Joyce's death. As a mature artist, Joyce showed little interest in the fate of the manuscript, but there is no doubt that while he was working on it, from approximately 1901 to 1906, he hoped to publish it. One story relates that in a moment of despondency Joyce threw the manuscript into the fire, whence it was rescued by his sister who was visiting Trieste. Only part of it survives. While it will always be known as the basis of the greater novel, Stephen Hero has a directness and freshness that makes it worthy of more attention than it received. It is, moreover, a truly first hand account of Joyce's early development.

Chamber Music was not published until 1907. It is Joyce's first separately published work, if one excepts two earlier broadsides. The poems, almost all written before he left Ireland, show the influence of Yeats and the Celtic Twilight, and are striking to-day only for their lack of originality. Joyce, however, for many years considered himself a poet. It was not until he had completed Dubliners that he saw the superiority of his prose style, and regretted the publication of Chamber Music.

Books exhibited include:

The Fortnightly Review. London: 1900.

Hutchins, Patricia. James Joyce's Dublin. London: The Grey Walls Press, 1950.

Joyce, James. A Portrait of the artist as a young man. A facsimile of the manuscript fragments of Stephen Hero. New York: Garland, 1978.

Stephen Hero. Edited with an introduction by Theodore Spencer. London: Cape, 1944.

Chamber music. London: Elkin Mathews, 1907.

CASE II

DUBLINERS AND A PORTRAIT OF THE ARTIST AS A YOUNG MAN

Having expressed his rebellious feelings toward his family, his country and his religion by setting up house in Trieste with Nora, whom he did not marry until 1931, Joyce was ready to start his next battle. This was his struggle to get Dubliners into print. From 1905 until 1914 he fought with the English publisher, Grant Richards, attempting to get various alleged improprieties past the publisher and his printer. This battle set a pattern which was to repeat itself with minor variations for most of his major publications.

During these nine years he taught English, first in the Berlitz schools of Pola and Trieste, and finally in the latter city as a private teacher. He pursuaded his brother Stanislaus to join him in Trieste in 1905, and the younger brother, only 20 at the time, gloomily began his ten years' stint as his "brother's keeper". "Stannie" encouraged, indeed prodded him in his writing, supported the James Joyce ménage through some very tough times, and became the foil Joyce needed, playing Shaun the postman to Joyce's Shem, the penman. During an unpleasant seven months in Rome, where he had to move his growing family temporarily, Joyce became so weary of all things Italian that he began to think more kindly of Dublin. He softened several of his Dubliner stories and wrote a new story, The Dead, considered by critics to be much the strongest in the finished book. He planned several new stories which were not written; but among them was the germ of the future Ulysses, which he turned over in his mind for some years.

During the years between 1909 and 1912 Joyce visited Ireland three times. The first time he went to see his family, friends and Dublin again, coolly storing details for his future works. He was able on this trip to engineer a new contract for Dubliners with Maunsel and Company, having despaired of the English publisher, Grant Richards, ever agreeing to publish. His next visit, later in 1909, was made in an abortive effort to start a cinema in Dublin with Italian money. On this occasion he took his sister Eileen back with him. The third time, in 1912, he returned with his family to try to persuade Maunsel to fulfil his contract and publish Dubliners. Although the sheets were already printed, the editor, Roberts, and his printer burned them while Joyce was still in Dublin. He left Ireland that night, never to return. "The old sow that eats its farrow" had seen the last of him. He went back to Trieste.

In 1913 when his fortune had reached its lowest ebb, his luck suddenly changed. He got a better teaching job; Grant Richards asked to see Dubliners again; and, most important, Joyce was "discovered" by Ezra Pound. As was usual when Pound took up a cause, things began to happen with lightning rapidity. One of his poems was published in Pound's anthology, Des Imagistes. Pound sent several Dubliner stories to H.L. Mencken, who published them in Smart Set. And Dora Marsden in London accepted A Portrait of the Artist as

a Young Man as a serial, to run in her periodical, The Egoist. Joyce was so heartened that he completed the last two chapters of A Portrait which he had not touched since 1908, and was able also to take a firmer stand with Grant Richards who finally agreed to publish Dubliners. It appeared in 1914. With these works off his mind, Joyce began to write Ulysses and also to work on a play, Exiles.

The appearance of A Portrait in the magazine, The Egoist, was an event of momentous importance in Joyce's life. Harriet Weaver, the "dear Miss Weaver" to whom hundreds of Joyce's letters are addressed, had taken over the editorship of The Egoist. Impressed by Joyce's abilities, she paid him for the serialization and offered to publish the book, having seen five publishers refuse it. This attempt was foiled as well: no fewer than seven printers exercised their prerogative and refused to set the type.

Meanwhile, World War I had begun. Joyce was able to flee with Nora and the two children to Zurich in 1915, having given his word that he would maintain neutrality. Stannie, unfortunately, had been more outspoken in his anticlericalism and pro-Italian sentiments, and was interned by the Austrian government for the duration of the war. He and Joyce were never to be close again, and Joyce's main source of income was, of course, cut off. With the luck which frequently attended Joyce in such matters, new sources of income sprang up. An uncle of Nora's sent a monthly allowance, W.B. Yeats, urged on by Pound, succeeded in getting money for Joyce from the British Royal Literary Fund and the next year from the British Treasury fund. In 1917, too, Harriet Weaver began to send quarterly cheques, at first anonymously.

In New York, a beginning publisher, B.W. Huebsch, undertook to publish A Portrait and gave Joyce an advance on royalties. The American edition of A Portrait of 1916 is thus the first. Harriet Weaver was able to publish an English edition the next year, with American sheets.

Books exhibited include:

Joyce, James. Dubliners. London: Grant Richards, 1914.

Dubliners. New York: B.W. Huebsch, 1916.

Gente di Dublino. Traduzione di Franca Cancogni. Milano: A. Mondadori, 1964.

Gens de Dublin. Traduit de l'anglais par Yva Fernandez ... Paris: Librairie Plon, 1950.

A portrait of the artist as a young man. New York: B.W. Huebsch, 1916.

A portrait of the artist as a young man. London: The Egoist, 1917.

Dedalus. Portrait de l'artiste jeune par lui-même. Traduction de Ludmila Savitzky. Paris: Gallimard, 1943.

The Egoist. London: 1914-1915.

CASE III

ULYSSES

Joyce enjoyed life in Zurich. The presence of interesting fellow exiles from many countries was stimulating. While in Trieste, he had done his drinking in working class restaurants but now he frequented the best cafés, and was soon in contact with artists and writers among whom he was a favourite as a raconteur, Irish wit, and bon vivant. The regular allowance from Miss Weaver beginning in 1917, as well as a temporary monthly income from Mrs. McCormick, a daughter of John D. Rockefeller living in Zurich, gave Joyce a new feeling of affluence. He was able to spend more time working on Ulysses, and to finish his play, Exiles. Unfortunately his eyes, which had been troublesome in Trieste, now began to cause great anxiety and anguish. A severe attack of glaucoma required an operation in 1917, the first of many which he had to undergo.

Pound meanwhile was encouraging Harriet Weaver to run Ulysses as a serial in The Egoist. Pound also acted as literary advisor to Margaret Anderson and Jane Heap, editors of The Little Review in New York, and in March 1918, Ulysses began as a serial in that publication. Joyce was by way of becoming a celebrity, especially as his play Exiles was published in 1918 in both England and America with good reviews. He and an American actor, Claude Sykes, decided in that year to found an acting company, The English Players, to promote Allied cultural propaganda in Zurich. Their first production, Wilde's The Importance of Being Earnest, was successful. Joyce meant at this point to have Exiles produced, but instead an evening of one-act English plays was arranged. This too was a great success, the hit of the evening being Nora Joyce playing Cathleen in Synge's Riders to the Sea.

When the war was ended, Joyce returned to Trieste, somewhat down on his luck. Exiles had opened in Munich and had failed; various supporters such as Pound and Harriet Weaver were critical of later episodes in Ulysses; and Mrs. McCormick had cut off his monthly allowance. When Joyce and his family reached Trieste in the autumn of 1919, they found numerous changes. Trieste, for one thing, had become an Italian province and its flavour had altered. Joyce's flat had been almost demolished in the war and he and his family crowded into his sister's flat. Eileen Joyce, now Mrs. Schaurek, lived in Trieste with her husband and two children, and Stanislaus was a member of the household. Stannie had shaken off Joyce's influence and now had a life of his own. Moreover he found the style of Ulysses difficult and Joyce's endless preoccupation with it boring. After eight unhappy months, Joyce and his family left for London at the urging of Ezra Pound. En route they paused in Paris, found it to their liking and settled there until another World War uprooted them.

Paris was the centre of the modern literary world. Joyce, whose arrival had been publicized by Pound, was the focus of much interest. He soon became acquainted with Sylvia Beach, a young American who ran a bookstore on the Rue de l'Odéon and who was an admirer of his work. This was another extraordinary stroke of luck for Joyce. The course of his writing career had hit a serious snag in the U.S.A. The two editors of The Little Review, Jane Heap and Margaret Anderson, had been brought into court in February 1921 by the New York Society for the Prevention of Vice, for serializing Ulysses. When they were convicted, B.W. Huebsch, who would otherwise have published Ulysses in book form, announced

that he could not now do so without some changes being made in the text. When Joyce told Sylvia Beach, she suggested that she turn publisher and bring it out in Paris. This historic decision resulted in the publication in 1922 of the celebrated Ulysses in an edition of 1000 copies. To Joyce's great joy, the first three copies reached him from the printer in Dijon on the 2nd of February, his fortieth birthday.

Harriet Weaver, who had been running Ulysses as a serial in The Egoist since February, 1919, now brought out an English edition with sheets imported from Dijon, in an edition of 2000. Of these, 500 copies were sent to the U.S. These were reported to have been seized and destroyed by the U.S. Government authorities; however, as mint copies began to surface from that edition, it was later believed that if they were seized at all, they were not destroyed.

The reactions to Ulysses were swift and violent. People either went overboard like Hemingway: "Joyce has a most goddamn wonderful book" or T.S. Eliot: "... manipulating a continuous parallel between contemporaneity and antiquity [had] the importance of a scientific discovery"; or they reacted against it as did many old guard writers such as Alfred Noyes and John Eglinton (W.K. Magee). Arnold Bennett, on the other hand, gave an unexpectedly generous review. Yeats and Shaw never finished the book, although Yeats was fascinated by it to the end of his life. Joyce's fans of course, celebrated with him, and Bloomsday, June 16, became as famous as February 2 to the afficionados.

Books exhibited include:

Joyce, James. Exiles. London: Grant Richards, 1918.

Exiles. New York: B.W. Huebsch, 1918.

Esuli. A cura di Giacomo Debenedetti, traduzione di Carlo Linati. Milano: Il Saggiatore, 1961.

Ulysses. Paris: Shakespeare and Company, 1922.

Ulysses. London: Published for the Egoist Press by John Rodker, Paris, 1922.

Ulysses. 'Ithaca' & 'Penelope'. A facsimile of manuscripts & typescripts for Episodes 17 & 18. Prefaced and arranged by Michael Gordon. New York: Garland, 1977.

The Little Review. June 1918 to July-August 1920.

CASE IV

THE FURTHER ADVENTURES OF ULYSSES

Overwork and the strain of completing and revising Ulysses brought on a return of Joyce's eye troubles in 1922. For nearly 18 years he had suffered from iritis; and now another attack of glaucoma, a disease which at the time usually resulted in blindness, struck. In 1922-23 alone he underwent three operations. At this time he formed the habit of travelling when recovering from operations, and until his death he visited many places on the continent and in England. He did not return to Ireland, however, although Nora took the children to her home in Galway in 1922, the year the Irish civil war broke out. By an unhappy coincidence, the train in which they were travelling was fired on by both the I.R.A. and the Free State troops, and Joyce said bitterly that she was lucky to have escaped alive from "her native dunghill".

By 1923 Joyce felt able to begin work on Finnegans Wake. The title was kept a secret from everyone except Nora, and was called "Work in Progress" to keep the public guessing. The work has kept the public guessing ever since. Excerpts from it were published during the 1920's in periodicals and in limited editions (see Case V).

Ulysses continued to make the headlines. In 1927 another interesting legal case arose, bringing a fair amount of publicity to Joyce. In July 1926, a New York periodical called Two Worlds Monthly was drawn to the attention of Joyce and his friends. Edited by one Samuel Roth, it was "devoted to the increase of the gaiety of nations". The July issue was dedicated to James Joyce, and contained a first instalment of Ulysses. Each later issue contained an additional instalment, somewhat pruned and bowdlerized, as Roth apparently feared the censor. This unauthorized serialization of Ulysses resulted in an International Protest being signed by 167 artists and writers. In April 1927, the Protest was published in transition, a Paris periodical edited by Joyce's friend, Jolas. Those signing the Protest included such celebrities as Benedetti Croce, T.S. Eliot, D.H. Lawrence, Virginia Woolf and W.B. Yeats. The Protest did not stop Roth, who went on publishing excerpts of the book until October. In December, 1928, a year after the magazine had ceased publication, Joyce's American legal representatives were able to get an injunction against Roth.

In 1929 an important event took place. Adrienne Monnier, a bookseller whose shop, La Maison des Amis des Livres, was a meeting place for Paris intellectuals, published Ulysses in French. It had been translated by Auguste Morel, assisted by Joyce's friend and secretary, Stuart Gilbert. Valery Larbaud and Joyce himself checked many points in the translation. From the presses of L'Imprimerie Durand in Chartres, it is a model of fine printing.

In 1932 another important edition was issued, this one by the Odyssey Press in Hamburg. A note states that "the present edition may be regarded as the definitive standard edition, as it has been specially revised, at the author's request, by Stuart Gilbert". Much more modest in its format than the earlier editions, it consists of two volumes, nicely printed, in a compact size.

An unauthorized pirated edition had appeared in New York in 1929, published by the indefatigable Roth, and once again the Society for the Prevention of Vice

had struck, seizing a number of copies in October of that year. Had they attacked Samuel Roth for piracy instead of for obscenity, their action would have been much more laudable. The edition was based upon Sylvia Beach's ninth edition, and although it is a completely different printing with typographical errors, its appearance was so like the legal ninth edition that copies which circulated to France were later smuggled into the U.S.A. as genuine copies.

Soon the legal problems involving the publishing of Ulysses were to be ended forever. In 1933 a case was tried before a judge in New York, with the United States District Court of southern New York as libelant and One Book called Ulysses, Random House, Inc. as claimant. The Honorable John M. Woolsey, United States District Judge, handed down what is quite properly called "a monumental decision". Having read and studied Ulysses for some weeks, he stated that the book was not, in his opinion, written for the purpose of exploiting obscenity. "I do not detect anywhere the lure of the sensualist. I hold, therefore, that it is not pornographic." This lifted the ban on Ulysses. The first authorized American edition appeared at once, under the Random House imprint. Judge Woolsey's decision appears as a foreword.

Once the ban on Ulysses was lifted, the Limited Editions Club of New York was free to bring out its handsome volume in 1935. This appeared in an edition of 1500 numbered copies, printed on rag paper. The illustrations were specially created for the book by Matisse who signed all copies. Joyce himself signed 250 copies. George Macy, the publisher, approached Matisse, who decided, after reading Stuart Gilbert's book on Ulysses, to base the drawings on The Odyssey. He chose to illustrate six episodes, using soft-ground etching as his medium. Macy decided to include in facsimile from two to five of the preliminary pencil drawings for each of the illustrations, thus revealing a greal deal about how Matisse tackled a subject. Of course it told nothing of Edwardian Dublin, nor did it follow the multiple perspective of Joyce, who was so concerned with character. The book provides an interesting contrast between two modern masters and their work.

The first English edition of Ulysses, that is, the first edition to be actually printed in England, is another landmark. Printed on Japon vellum with top edge gilt, as though to make amends for all the English printers' and publishers' past rejections of Joyce's work, it is in an edition of 1000. The binding with its Homeric bow was designed by Eric Gill. The text was based on the Odyssey Press edition, second impression, but Slocum and Cahoon note the presence of at least 24 new typographical errors.

Books exhibited include:

Joyce, James. Ulysse. Traduit de l'anglais par M. Auguste Morel assisté par M. Stuart Gilbert; traduction entièrement revue par M. Valery Larbaud avec la collaboration de l'auteur. Paris: La Maison des amis des livres, 1929.

Ulysses. 2 v. Hamburg: The Odyssey Press, c1932.

Ulysses. New York: Random House, 1934.

Ulysses. London: John Lane, the Bodley Head, 1936.

Ulysses. Mit Einführung von C. Giedron-Welcker. Zürich: Rhein-Verlag, 1956.

Joyce, James. Ulysses. With an introduction by Stuart Gilbert, and illustrations by Henri Matisse. New York: The Limited Editions Club, 1935.

Ulisse. A cura di Giacomo Debenedetti. Verona: A Mondadori, 1961 (Tutte le opere, 1961-67, v. 3)

CASE V

WORK IN PROGRESS

In 1923 Joyce was launched upon his new venture, the mammoth compilation which was to become Finnegans Wake. Bedevilled by his eye trouble and by the beginnings of mental illness in his daughter, Lucia, he was further depressed by the feeling that he was perhaps making a mistake in persisting with this new experimental writing. His closest friends and advisers, including Ezra Pound and Sylvia Beach, deplored the deliberate obscureness of the new chapters which began to appear in 1924 as contributions to periodicals.

Stanislaus critized the new technique, adding: "Why are you still intelligible and sincere in verse?" As if in answer to this question, in 1927 Joyce decided to have Shakespeare and Company publish a small book of poetry, Pomes Penyeach, a title very suggestive of Pound's influence. The book contains "twelve and a tilly", a Dublin baker's dozen, of poems which he had written since Chamber Music in 1907. Apart from "Tilly", with its image of a drover taking his cattle home, the poems show no advance on Chamber Music.

"Work in Progress" was the title given to the opus by Ford Madox Ford who published the first section of it in Transatlantic Review, in April, 1924. Because of the sensation caused by the publishing of Ulysses there was a good sale for anything of Joyce's and the namelessness of the new work gave an added fillip. The ubiquitous Roth saw a business opportunity and between September 1925 and September, 1926 he ran five installments of Work in Progress in Two Worlds, an antecedent of Two Worlds Monthly. The installments had been pirated from various periodicals such as Transatlantic Review, Navire d'Argent, Criterion and This Quarter. The only reason that Roth did not publish more was that no more of Work in Progress had appeared. In order to prevent a repetition of this piracy, in 1928 Joyce had five copies of a pamphlet entitled Continuation of a Work in Progress by James Joyce printed in the U.S. for purposes of copyright. This pamphlet contained two sections which had appeared in transition in 1928. (transition was to publish seventeen installments of Work in Progress between 1927 and 1938).

The portions of the new work which were published in limited editions from 1928 until 1937 were beautiful productions, appearing under the imprint of such prestigious publishers as The Black Sun Press, Fountain Press and the Corvinus Press. Joyce's daughter, Lucia, did the initial letters for some of them. For the first time in his life, Joyce had no trouble finding publishers, many of

whom were eager to publish anything from the pen of such a celebrity. He was a well-known figure in Paris, where tourists gathered to see him enter his favourite restaurants - for he and his family dined out every night. Herbert Gorman had published the first biography, which was widely read, the first of the hundreds of books about Joyce which were to pour from the presses over the next 50 years. An Irish artist, Patrick Tuohy, painted his portrait, and Brancusi now did some controversial drawings of him to be used to illustrate the Black Sun edition of Tales told of Shem and Shaun.

The titles of such fragments as Storiella as she is Syung, The Mime of Mick, Nick and the Maggies, Haveth Childers Everywhere, continued to both irritate and intrigue, a portent of the finished book to come.

Books exhibited include:

Joyce, James. Pomes Penyeach. Paris: Shakespeare and Company, 1927.

Tales told of Shem and Shaun; three fragments from Work in Progress. Paris: The Black Sun Press, 1929.

The Mime of Mick, Nick and the Maggies: a fragment from Work in Progress. The Hague: The Servive Press, 1934.

Haveth childers everywhere: a fragment from Work in Progress. Paris: H. Babou and J. Kahane; New York: Fountain Press, 1930.

Haveth childers everywhere: a fragment from Work in Progress. London: Faber & Faber, 1931.

Storiella as she is Syung: a section of Work in Progress. London: Corvinus Press, 1937.

CASE VI

FINNEGANS WAKE

In the 1930's, Joyce, who should have attained a measure of serenity with his reputation as a writer firmly established, was as usual beset with problems. Cataracts had been added to the list of his eye troubles in the twenties, and seven operations had been performed on one eye alone. In 1930 he was placed in the hands of the great Dr. Vogt in Zurich, and more operations were performed. While he was not to lose his sight completely, blindness was never far away. Joyce, who admitted openly to his neurotic fears of thunder, of dogs, and sundry other things, faced the surgeon's knife with patient courage over and over again.

He had great need of his courage and sense of humour to face life in the 1930's, as his daughter Lucia's schizophrenia became more and more violent. He took her from doctor to doctor seeking help, but not even Carl Jung could promise a cure. Lucia first went into hospital in 1932, and was eventually to be permanently hospitalized. Joyce's anguish underlies the seeming gaiety of much of Finnegans Wake.

One of the few joys of the 1930's was the birth of a grandson. His son Giorgio had married Helen Fleischman in 1930, and Stephen, the much loved grandson, was born in 1932. Joyce's father, the indomitable John Joyce, had died in December, 1931, still lamenting that Joyce had not visited him in his old age. The mixture of feelings aroused in Joyce by these two events caused him to write his greatest poem, on the day of the child's birth:

Ecce Puer

Of the dark past
A child is born:
With joy and grief
My heart is torn.

Calm in his cradle
The living lies,
May love and mercy
Unclose his eyes.

Young life is breathed
On the glass;
The world that was not
Comes to pass.

A child is sleeping:
An old man gone.
O, father forsaken
Forgive your son.

When his Collected Poems were published in 1936 and 1937, this poem was included. A handsome drawing of Joyce by Augustus John decorated both editions.

The long awaited Finnegans Wake eventually appeared in 1939. The official date of publication was May 4, for both Faber and Faber in London and Viking in New York, although copies were rushed to Joyce for his birthday on Feb. 2. This was to be his last great birthday party. World War II came seven months later, shattering his life in Paris. Lucia had to be transferred from hospital to hospital as the German invasion progressed. To Joyce's and Nora's great sorrow they eventually had to move to Zurich without her in 1940. In 1941 Joyce died, aged 59, the news of his death overshadowed by the horror of a second world war.

Finnegans Wake was an appropriate last work from the pen of James Joyce. Each of his prose works had been ahead of its time; in each he had advanced technically, using more and more difficult methods, until with Finnegans Wake he had become unintelligible to the common reader. Perhaps he had advanced

too far. It has even been said that the novel as an art form ended with Joyce.

In a completely different sense, the book was a fitting ending to his life and work. In the great closing passage, when the River Liffey finally gratefully reaches the Irish Sea, after a difficult passage, one senses that Joyce himself is accepting an end to life. He is utterly weary and broken in health; he can see no hope for the world which is hurtling itself toward another world war, or, in his personal life, for his daughter's sanity. However, along with this acceptance of life's bleakness, there is always his mischievous humour, expressed here in the nonsensical story-line and the playfulness and whimsicality of the language. Above all, there is the irrepressible Anna Livia, the river which has reached the sea but will be drawn up to fall as rain. The cycle will begin-again, like Finnegan.

Books exhibited include:

Joyce, James. The collected poems. New York: The Black Sun Press, 1936.

The collected poems. New York: Viking, 1937.

The cat and the devil. Illustrated by Richard Erdoes. New York: Dodd Mead, 1964.

Finnegans Wake. London: Faber & Faber, 1939.

Finnegans Wake. New York: Viking, 1939.

Corrections of misprints in Finnegans Wake, as prepared by the author after the publication of the first edition. New York: Viking, 1945.

Finnegans Wake, Book III, chapter 3; a facsimile of drafts, typescripts, & proofs. v. 1. New York: Garland, 1978.

A shorter Finnegan's Wake, edited by Anthony Burgess. New York: Viking, 1967.

Our exagmination round his factification for incamination of work in progress. Paris: Shakespeare and Company, 1929.

Atherton, James S. The books at the Wake. London: Faber, 1959.

Campbell, Joseph. A skeleton key to Finnegans Wake. By Joseph Campbell and Henry M. Robertson. London: Faber and Faber, 1959.

Tindall, William York. A reader's guide to Finnegans Wake. New York: Farrar, Strauss, 1969.

CASE VII

JAMES JOYCE REMEMBERED

When James Joyce died in 1941, Cyril Connolly in the New Statesman described him as "this last great mammoth out of whose tusks so many smaller egoists have carved their self-important ivory towers." It is a caustic and witty remark, with a great deal of truth in it. Fortunately it does not apply to the writers whose works appear in this section of the exhibition, all of whom knew Joyce personally. Their feelings toward him varied from love and veneration to whole-hearted respect for him as an artist.

Books exhibited include:

Gorman, Herbert. James Joyce: his first forty years. New York: Viking, 1925.

James Joyce. New York: Farrar & Rinehart, 1940.

Gilbert, Stuart. James Joyce's Ulysses. London: Faber and Faber, 1930.

Curran, Constantine. James Joyce remembered. London: Oxford University Press, 1968.

Joyce, Stanislaus. My brother's keeper. London: Faber and Faber, 1958.

The complete Dublin diary of Stanislaus Joyce, edited by George F. Healy. Ithaca, N.Y.: Cornell University Press, 1971.

Beach, Sylvia. Ulysses in Paris. New York: Harcourt, Brace, 1956.

Strong, Leonard Alfred George. The sacred river; an approach to James Joyce. London: T. Brun, 1949.

Joyce, James. Letters. Edited by Stuart Gilbert and Richard Ellmann. London: Faber and Faber, 1957-66.

Byrne, John Francis. Silent years; an autobiography with memoirs of James Joyce and our Ireland. New York: Farrar, Straus, 1953.

Budgen, Frank Spencer Curtis. James Joyce and the making of Ulysses. New York: H. Smith and R. Haas, 1934.

Colum, Mary. Our friend, James Joyce, by Mary and Padraic Colum. Garden City, New York: Doubleday, 1958.

Pound, Ezra Loomis. Pound/Joyce; the letters of Ezra Pound to James Joyce, with Pound's essays on Joyce. Edited and with commentary by Forrest Reid. New York: New Directions, 1967.

Gogarty, Oliver St. John. It isn't this time of year at all: an unpremeditated autobiography. Garden City, New York: Doubleday, 1954.

Schmitz, Ettore. James Joyce; a lecture delivered in Milan in 1927 by his friend Italo Svevo and now translated by Stanislaus for Joyce James Laughlin as a keepsake. Milan: Printed at the Officine Grafiche "Esperia", 1950.

O'Connor, Ulick (ed.) The Joyce we knew; memoirs by Eugene Sheey, William G. Fallon, Padraic Colum, Arthur Power. Cork, Mercier Press, 1967.

transition. An international workshop for Orphic creation edited by Eugene Jolas. The Hague, 1932.

CASE VIII

JAMES JOYCE CELEBRATED

A small selection from the many books which celebrate Joyce as a person and as an artist:

Leonard, Hugh. Stephen D. A play in two acts, adapted from James Joyce's A portrait of the artist as a young man and Stephen Hero. London: Evans Bros., 1964.

Ellmann, Richard. James Joyce. New York: Oxford University Press, 1959.

Kenner, Hugh. Dublin's Joyce. London: Chatto and Windus, 1956.

Eliot, Thomas Stearns. Introducing James Joyce. A selection of Joyce's prose with an introductory note by T.S. Eliot. London: Faber and Faber, 1942.

Levin, Harry. James Joyce: a critical introduction. Norfolk, Conn.: New Directions, 1941.

Hart, Clive. Structure and motif in Finnegans Wake. London: Faber and Faber, 1962.

Hutchins, Patricia. James Joyce's world. London: Methuen, 1957.

Pearl, Cyril. Dublin in Bloomtime; the city James Joyce knew. New York: Viking, 1969.

London. Institute of Contemporary Arts. James Joyce exhibition, June 14 to July 12, 1950. London, 1950.

A Wake Newslitter. Edited by Clive Hart. Newcastle NSW: Newcastle University College, 1962-

James Joyce Broadsheet. London, 1980.

Benstock, Bernard. Joyce-again's wake; an analysis of Finnegans Wake. Seattle: University of Washington Press, 1965.

Sullivan Kevin. Joyce among the Jesuits. New York: Columbia University Press, 1958.

Berrone, Louis. James Joyce in Padua. New York: Random House, 1977.

Ryan, John. A bash in the tunnel. James Joyce by the Irish. Brighton: Clifton Books, 1970.

Senn, Fritz. New light on Joyce from the Dublin Symposium. Bloomington: Indiana University Press, 1972.

Jolas, Maria (ed.) A James Joyce yearbook. Paris: Transition Press, 1949.

Anderson, Chester G. James Joyce and his world. London: Thames and Hudson, 1967.

International James Joyce Symposium, 3d, Trieste, 1971. And Trieste, ah Trieste. A cura di Vanni Schewiller. Milano: All'insegna del pesce d'oro, 1971.

International James Joyce Symposium, 2d, Dublin, 1969. New light on Joyce from the Dublin Symposium. Bloomington and London: Indiana University Press, 1972.